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MAPPOLA Database:
Digital text edition “creating” specific
perceptions of texts.

From the Epigraphic Database Roma
to the MAPPOLA Database

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MAPPOLA Database: Digital text edition “creating” specific perceptions of texts.

From the Epigraphic Database Roma
to the MAPPOLA Database

Chiara Cenati & Victoria González Berdús

In this working paper we would like to show the path that is leading to the creation of the open-access platform of the ERC-funded project MAPPOLA¹ (Mapping out the poetic landscape(s) of the Roman empire).² Our aim is for it to display all the evidence of verse inscriptions produced in the Roman empire and for it to serve as a research interface for the scientific community and as a tool for dissemination and teaching.

1. Brainstorming: How to contribute?

At first, we looked at what was happening in the Digital Epigraphy scene in order to understand how we could make a contribution. Starting a new digital epigraphy project does not mean building everything up from scratch but getting in line with and taking running or closed projects as reference. In the case of MAPPOLA, we were able to rely on solid and long-established projects dealing primarily³ or tangentially⁴ with verse inscriptions (Fig. 1). Making a contribution, especially to projects that focus not directly

¹ This project has received funding from the European Research Council (ERC) under the European Union’s Horizon 2020 research and innovation programme (grant agreement No. 832874 – MAPPOLA).

² <https://mappola.eu/>.

³ Musisque Deoque (<http://mizar.unive.it/mqdq/public/>), Greek Verse Inscriptions of Cyrenaica (<https://igcyr.unibo.it/>), Carmina Latina Epigraphica Online (<https://institucional.us.es/cleo/?lang=en>).

⁴ EAGLE Europeana (<https://www.eagle-network.eu/>), Hispania Epigraphica Online (<http://eda-bea.es/>), Epigraphische Datenbank Heidelberg (<https://edh.ub.uni-heidelberg.de/>), Epigraphic Database Roma (<http://www.edr-edr.it/>), Epigraphic Database Bari (<https://www.edb.uniba.it/>), Ubi erat Lupa (<http://lupa.at/>), Romans 1by1 (<http://romans1by1.com/>).

on verse inscriptions, was our first task. A parallel objective that we have set for ourselves, both when working on our own database and in contributing to other projects, is to create linked open data. So far only EDR (Epigraphic Database Roma) and MQDQ (Muisque Deoque) are linked consistently to each other, but we aim at reaching out, at least with our database, to as many projects as possible.



Figure 1: Digital Epigraphy projects dealing with verse inscriptions

2. Epigraphic Database Roma

The first call for help that we accepted came from the Epigraphic Database Roma. EDR aims at collecting all pagan inscriptions (in Latin, Greek, and the Italic languages) from the Italian peninsula, Sicilia, and Sardinia (Fig. 2). So far over 100,000 inscriptions are available for consultation on the database.

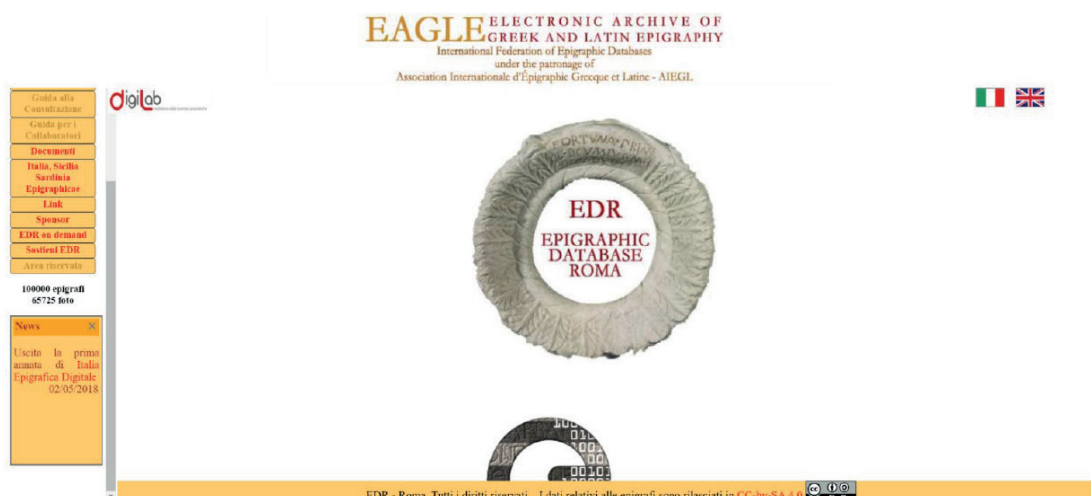


Figure 2: Epigraphic Database Roma

As verse inscriptions have been entered into EDR only as parts of different sets of texts but never systematically so far, we have started creating new database entries for the over 200 verse inscriptions that were missing in the section “Roma”.

While doing so, questions and ideas that are helping us in the process of creating a functional interface to display verse inscriptions immediately started to arise.

The examples from our experience of digitalising verse inscriptions for EDR provided below showcase the most relevant aspects.

a) Defining the type of verse: In EDR, the first step is to indicate if an inscription is or is not in verse (Fig. 3). In case “Sì” is selected, further options to specify the type of verse appear in a drop-down menu. These are organised in three boxes, which is extremely helpful as one inscription may contain different metrical schemes and rhythms. In case the type of verse is unclear, the option “*ignoratur*” can be selected. However, these tags do not provide any information on the level of uncertainty and the nature of the unclear verse. In order to define uncertain verses in a clearer way, we have created a “verse ontology” for the MAPPOLA Database, which is discussed below.

Figure 3: Entering the type of verse in EDR

b) Displaying the verse part: As EDR does not focus on verse inscriptions, displaying which part of the text is in verse, which is in prose, and which kinds of metre appear in which lines can be problematic. Sometimes a prose *praescriptum* or *postscriptum* presents a different layout and it is thus simple to isolate lines with verses from lines in prose.⁵ In other cases, lines and verses correspond and the indication of the verses is very easy. Nevertheless, it is almost the norm that the verses do not coincide with the lines at all and even that verse and prose parts appear in the same line like in the example below (Fig. 4: CIL 06, 9241 = CLE 425 = [EDR180511](#)).

⁵ On the layout of inscriptions see Limón Belén 2014.

Textus:

D(is) M(anibus).
 Hic iacet Helpidius, fatis
 extinctus iniquis, egregius iuvenis,
 caesarum orator honestus, qui
 5 vixit ann(is) XXX.

Apparatus: Textus secundum (1)-(5), contulit ad apographum Cenati a. 2021.
 vv. 2-4: hexametricki

Verse visualisation

D(is) M(anibus).
 Hic iacet Helpidius, fatis
 extinctus iniquis, egregius iuvenis,
 caesarum orator honestus, qui
 5 vixit ann(is) XXX.

Figure 4: CIL 06, 9241 = CLE 425 in EDR

Other situations are even more complicated. Extrametrical words can be found in the middle of a verse, as in CIL 06, 1951 = CLE 1256 = [EDR180353](#) (Fig. 5), where the words “*felix*”, “*Lucius et Claudia*”, and “*post me*” are not part of the verses.

Editiones: CIL 06, 01951 (1)
 CLE 1256 (2)
<http://www.mqdg.it/texts/CE/ce/1256> (3)
 Cfr. P. Cugusi, *Aspetti letterari dei Carmina Latina Epigraphica*, Bologna 1996 (2 ed.), p. 269 (4)
 Cfr. C. Fernández Martínez, *Poesia epigráfica latina*, II, Madrid 1999, p. 53, nr. 1256, con traduzione in spagnolo (5)

Textus:

D(is) M(anibus).
 C(aius) Clodius Felix.
 Hic ego Murinus praeco felix, cui tales amici
 complerunt animos ut post me nomem haberem,
 5 Lucius et Claudia, quod sunt me dignati munere perpetuo.
 Vos precor hoc, superi, ut vitam post me servetis amicis
 et possint nostris Bacchum miscere favillis,
 floribus ut spargant saepius umbra(m) levem.

Verse visualisation:

D(is) M(anibus).
 C(aius) Clodius Felix.
 Hic ego Murinus praeco felix, cui tales amici
 complerunt animos ut post me nomem haberem,
 5 Lucius et Claudia, quod sunt me dignati munere perpetuo.
 Vos precor hoc, superi, ut vitam post me servetis amicis
 et possint nostris Bacchum miscere favillis,
 floribus ut spargant saepius umbra(m) levem.

Mostra Correzioni/Normalizzazioni

Apparatus: Textus secundum (1), contulit ad apographum Cenati a. 2021.
 vv. 3, 6: hexametricki
 vv. 4-5, 7-8: disticha elegiaca
 Verba felix (v. 3), Lucius et Claudia (v. 5), post me (v. 6) extrametrika sunt (1)-(2).
 La datazione qui proposta si riferisce alla fase di riadattamento del testo per C. Clodius Felix. L'iscrizione originaria per Murinus doveva invece essere più antica. Cfr. (1).
Tempus: 101 d.C. / 200 d.C. (nomina; formulae)

Figure 5: CIL 06, 1951 = CLE 1256 in EDR and its verse visualisation

Explaining these issues in the field “*Apparatus*” can be not immediately understandable for users. Therefore, during the round table of the Workshop “But is it art? Exploring the aesthetic limits of Roman poetry” (30 September – 1 October 2021)⁶ on how to handle verse inscriptions in digital projects, we explored possible solutions for a user-friendlier way of displaying verse parts of inscriptions. An idea to facilitate reading metrical segments in EDR was to use coloured, bold, or highlighted characters. Adding a button similar to the already existing “*Correzioni e normalizzazioni*”, which can be switched on and off by the user, would make this possible.

⁶ <https://mappola.eu/wp-content/uploads/2021/09/WS02.pdf>.

c) Describing unclear metres: In a digital project, it is always of central importance to take on the users' perspective and reflect on what they expect from the platform and what is worthwhile displaying. As mentioned above, EDR is not a database with a focus on verse inscriptions. Thus, going too much in depth with the description of verses here would be not useful – if not misleading – for its users. In the case of verse inscriptions, information has to be kept as clear and straightforward as possible. Nevertheless, it is sometimes necessary to note that the metre is unclear or that the inscription has been identified as metrical by only one editor. For example, CIL 06, 5817 = [EDR180433](#) has been identified as a *carmen* only by Cholodniak (1904, 247 no. 686) who suggests a *senarius* from *lumen* to *meum*. As we agreed that this inscription is in fact in verse, it became necessary to give further explanations (Fig. 6). Therefore, we decided to remark in the field “*Apparatus*” that lines 4 to 7 are probably iambic and that line 8 has a dactylic rhythm. This short and clear commentary on the prosody meets the needs of the EDR-users, but in the case of a *carmina*-centred database like the future MAPPOLA Database a deeper explanation in the commentary will be required.

Versus: dactylicus; iambicus
Titulorum distributio: sepulchralis
Virorum distributio: cet.
Editiones: CIL 06, 05817 (1), cfr. p. 3418 (2)
 I. Cholodniak, *Carmina sepulchralia latina*, Petropoli 1897, p. 282, nr. 686 (3)
 A. Donati, *Epigrafia cortonese. Testi greci e romani*, Cortona 1967, p. 70, nr. 80, con foto a tav. XIV (4)
 Cfr. R. Lanciani, *Storia degli scavi di Roma e notizie intorno alle collezioni romane di antichità*, vol. VI, Roma, 2000 p. 83 (5)

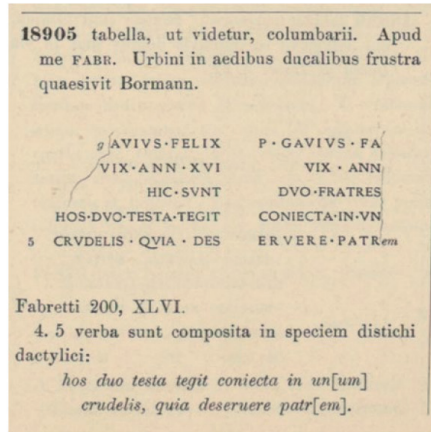
Textus:

D(is) M(anibus) s(acrum).		D(is) M(anibus) s(acrum).
Stephanis vir=		Stephanis vir=
go intaminata.		go intaminata.
Lumen quod ac=		Lumen quod ac=
5 pi, reddidi pa=	5	pi, reddidi pa=
tre(m) meum Ste=		tre(m) meum Ste=
phanum secuta.		phanum secuta.
Hoc fatum voluit.		Hoc fatum voluit.
Vix(it) ann(is) XIII.		Vix(it) ann(is) XIII.

Apparatus: Textus secundum (1)-(4), contulit ad imaginem Cenati a. 2021.
 v. 2: Stefanis (1)
 vv. 4-5: ace/pi (1)
 vv. 5-6: patrem (4)
 v. 8: volvit (4)
 vv. 4-7: fortasse iambici
 v. 8: dactylicus

Figure 6: CIL 06, 5817 in EDR and its verse visualisation

d) Adapting the layout: From time to time, we have encountered challenges when structuring the text layout of the transcription. In EDR, it is not possible to display two columns of text next to each other. In the specific case of CIL 06, 18905 = CLE 1228 = [EDR180795](#) (Fig. 7), the *carmen* in lines 4 and 5 would have been split into two columns and would have been therefore unreadable if Alexander Gangoly, the author of the scheda, had simply divided the text into column I and II as in the CIL edition. His solution was to divide the first lines of the text into <:columna I> and <:columna II> and keep the *carmen* together in one line <:in una linea>.



(:columna I)
[- G]avius Felix
vix(it) ann(is) XVI

(:columna II)
P(ublius) Gavius Fa[---]
vix(it) ann(is) [---]

(:in una linea)
Hic sunt duo fratres
hos duo testa tegit coniecta in un[um]
crudelis quia deseruere patr[em].

Figure 7: The transcription of CIL 06, 18905 in the CIL volume and in EDR

e) New readings: Preparing digital editions for an online database does not simply mean uncritically entering pieces of information online, but understanding monuments and texts, and, from time to time, contributing to improve the readings. That is why it has been essential for us to work together with our colleagues in Rome to complete the EDR-section of verse inscriptions from the city. This involves especially Dr Ilaria Grossi, who digitised the bibliographical updates, scanned pictures for us at the Archivio di Epigrafia Latina Silvio Panciera of the Università La Sapienza, and made autopsies of inscriptions on our behalf during the pandemic.

Checking the texts of the inscriptions on pictures in high resolution and having access to bibliographical updates and unpublished information allows us to provide not only a digital record but a correct and precise digital edition of the inscription.

An example of a new reading – in this case by Victoria González Berdús – pertains to CIL 06, 16325 = CLE 1048 in app. = [EDR181199](#) (Fig. 8). The editors of the CIL have interpreted an abbreviation in the *postscriptum* as the initials of a personal name. However, this could be also expanded into *amico piissimo* / *pietissimo* or, more likely, as the deceased was only 13 years old, into something like *alumno patronus* (the master to his pupil).

Editiones: CIL 06, 16325 (1), cfr. p. 3519 (2)

Cfr. CLE 1048 in app. (3)

Cfr. H. Solin, *Die Griechischen Personennamen in Rom. Ein Namenbuch*. 2a ed, Berlin-New York 2003, p. 1081 (4) (sulla datazione)

Cfr. Massaro apud Pistellato, *Memoria poetica e poesia della memoria. La versificazione epigrafica dall'antichità all'umanesimo*, Venezia 2014, pp. 88-89, nr. 25 (5)

Textus:

C(aius) Cornelius Tyrannus
h(ic) e(st) s(itus), v(ixit) a(nnis) XIII
et te, terra, precor leviter
super ossa residas, sentiat
5 ut pietas praemia quae meruit.
A(---) p(---) b(ene) m(erenti) f(ecit).

Apparatus: Textus secundum (1), contulit ad apographum V. González a. 2021.

v. 6: a(mico) p(iissimo) vel a(lumno) p(atronus); A(---) P(---) coniectura notis videtur significari nomen et cognomen mulieris (1)

Vv. 3-5: distichum elegiacum

Figure 8: CIL 06, 16325 = CLE 1048 in EDR

3. Working on vocabularies and a new verse ontology

As we all know, in epigraphic research things are mostly not black and white. However, the very nature of digital projects often forces us to put inscriptions into categories. In this regard, our starting point was the set of vocabularies created by EAGLE (Fig. 9).⁷ EAGLE (short for Europeana Network of Ancient Greek and Latin Epigraphy) is a best-practice network co-funded by the European Commission with the main goal of providing a single user-friendly portal to the inscriptions of the ancient world and, in doing so, offering a common frame of classification and terminology.⁸

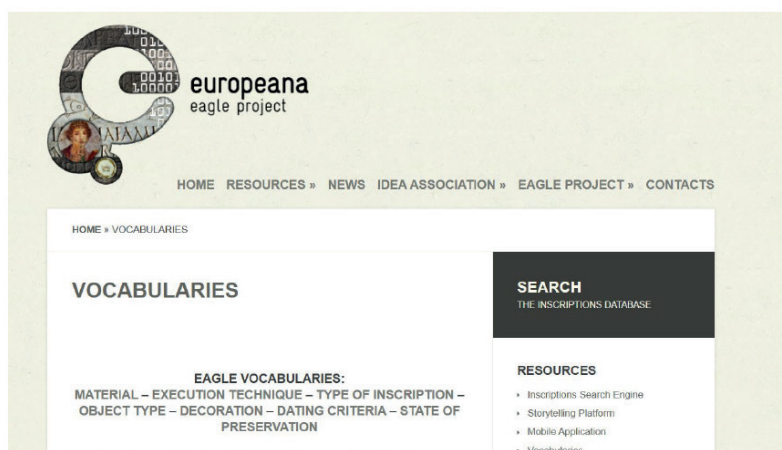


Figure 9: The EAGLE vocabularies

This specific task has been taken on by the GIS and Terminologies Working Group. There is a specific vocabulary for each aspect that is generally used when classifying inscriptions (material, execution technique, type of inscription, object type, decoration, dating criteria, and state of preservation). The main advantages of employing a fixed set of vocabularies are that (i) it provides stable and universal identifiers for each concept, (ii) it establishes the relation of dependency between several items when needed, (iii) it is completely free to use and reuse, and (iv) it allows to align data of different projects.

For all these reasons, we went through each of the vocabulary lists and proceeded to tailor and adapt them to our project.

Let us go deeper into our process by illustrating it with a specific vocabulary, for example the vocabulary pertaining to the function of the inscription. We began working with the EAGLE vocabulary titled “type of inscription” and then, as mentioned above, tailored it to our needs. What did that mean for us? A logical first step was excluding the types of inscriptions of which there had not been verse examples so far. Then we created new categories.

⁷ <https://www.eagle-network.eu/resources/vocabularies/>.

⁸ <https://www.eagle-network.eu/>.

In the table below (Fig. 10), an EAGLE link appears next to the categories that already existed while categories with no link have been created by us. For example, we decided to create a category called “personal messages” and then add the subcategories “erotic”, “wish”, “joke”, and “insult”. The reason is that this kind of message usually appears either in the form of *graffiti* or on *instrumenta domestica*. However, we did not want to define the function of the inscription according to its basis or its type. We are still working on this concept and we will test it when entering the material into our database. Likewise, we have added the new category “Layout” that did not have a previous EAGLE vocabulary that we could work with (see below).

Function	https://www.eagle-network.eu/voc/typeins.html	
English	Latin (EDR)	LOD
funerary inscription	sepulcralis	https://www.eagle-network.eu/voc/typeins/lo/92
dedication / votive inscription	sacer	https://www.eagle-network.eu/voc/typeins/lo/79
dedication / prayer	-	https://www.eagle-network.eu/voc/typeins/lo/85
honorific inscription	honorarius	https://www.eagle-network.eu/voc/typeins/lo/232
building / dedicatory inscription	oper. publ. priv.que	https://www.eagle-network.eu/voc/typeins/lo/263
defixio	defixio	https://www.eagle-network.eu/voc/typeins/lo/76
personal messages / erotic	-	-
personal messages / wish	-	-
personal messages / joke	-	-
personal messages / insult	-	-
literary quotation	-	https://www.eagle-network.eu/voc/typeins/lo/55
signature / caption	tit. in artis operib. inscr.	https://www.eagle-network.eu/voc/typeins/lo/105.htm
official text	fasti, leges, acta	https://www.eagle-network.eu/voc/typeins/lo/1.html
other	cetera	https://www.eagle-network.eu/voc/typeins/lo/106.htm
unknown	ignoratur	https://www.eagle-network.eu/voc/typeins/lo/143.htm

Figure 10: Function of the inscription in the MAPPOLA platform

4. Ontology of the form of the text

The aim of an ontology is to establish the relationship between a set of classes and elements.⁹ Given that we are working towards creating a database of verse inscriptions, the natural next step for us was to model an ontology dedicated to the form of the text (Fig. 11). The question of what is verse and what is not is a cornerstone of our research. This is not easily answered and, what is more, it leads us to further issues such as: Do we have categories that lie in between? Can we go beyond the verse and identify poetic vs. prose compositions? And, if the answer to these questions is yes, how can we best describe this complexity and flexibility and thus incorporate into our digital projects the use of, say, poetic vocabulary and non-canonical metres in a sensible way?

⁹ On epigraphic ontologies see Bodard et al. 2021.

Logically, our starting point in this quest is a basic distinction between verse and prose. From there, we have created categories and subcategories, assuming that sometimes we can recognise a rhythm but not a specific type of metre and that in some cases we are surely dealing with poetry, but the metre is uncertain and does not seem to adhere to any fixed scheme. To all of these categories and subcategories we can then apply a quantitative, an accentuating, or a mixed scheme.

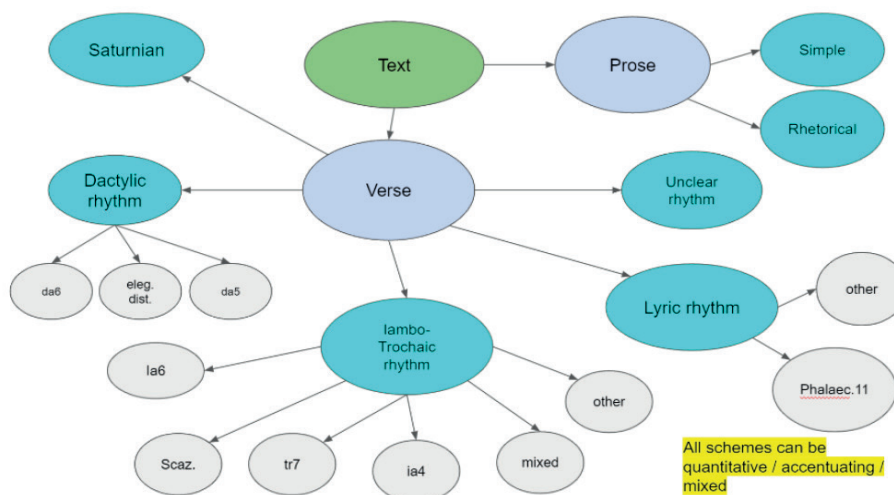


Figure 11: Ontology of the form of the text

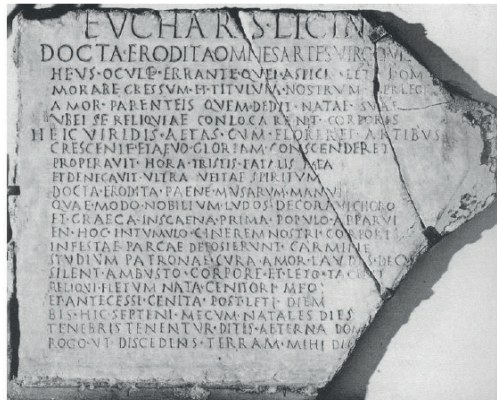
5. Improving EAGLE translations

Whereas funerary and honorific prose inscriptions are generally quite formulaic and, because of this, relatively easy to understand, verse inscriptions can be much more complex. It is thus useful (if not essential) to provide translations of each verse inscription. Naturally, the number of translations that have been published in different languages is difficult to encompass and, even though they can be extremely insightful, they are not always easy to access. Therefore, we are taking part in the process of entering published translations in EAGLE.¹⁰

Let us take as an example the famous verse inscription written for Eucharis, a fourteen-year-old dancer and actress who died in Rome during the first half of the 1st century BCE (CIL 06, 10096, cf. pp. 3492, 3906 = CIL 01 (2nd ed.), 1214 = CLE 55 = [EDR108621](https://www.eagle-network.eu/resources/translations/)). Using the search function on the EAGLE website, we will find the entry dedicated to this piece (Fig. 12). By clicking on “View translations”, we can see in the preview that, in this case, a Spanish translation has been added (Fig. 13).

¹⁰ <https://www.eagle-network.eu/resources/translations/>.

<https://www.eagle-network.eu/resources/search-inscriptions/>



CIL 6, 10096 (p. 3492, 3906) = CIL 1, 1214 (p. 970) = CLE 55

INSCRIPTION FROM ROMA

EDR108621

[Back to result list](#) [Bibliography](#) [View translations](#) [Original source](#) [Save](#) [Export](#) [PDF](#)

Content Provider: Epigraphic Database Roma

Trismegistos ID: 574943

Type of inscription: sepulcralis, carmen

Type of object: tabula

Material: marmor

Ancient find spot Region: Roma

Ancient find spot City: Roma

Modern find spot: Roma

Current Location: Roma, Pontificio Istituto di Archeologia Cristiana, magazzino, parete sinistra, II, 129

Date: -100 BC - -44 BC

Eucharis Licinae l(iberta) / docta 'erudita' omnes artes virgo vixit an(nis) XIII. / Heus oculo errante / qui' aspicias l'eti domus, / morare gressum et titulum nostrum perlege, / amor 'parentis' quem dedit / natae suae, / 'ubi' se reliquiae conlocarent corporis. / 'hic' viridis aetas cum floeret artibus / crescente et aevo gloriam conscenderet, / properavit hora tristis fatalis mea / et denegavit ultra / 'vitae' spiritum. / Docta, 'erudita' paene Musarum manu, / quae modo nobilium ludos decoravi / choro / et graeca in scaena prima populo apparui. / En hoc in tumulo cinerem nostri corporis / infestae Parcae deposierunt carmine. / Studium patronae, cura, amor, laudes, decus / silent ambusto corpore et leto tacent. / Reliqui fletum natae genitoris meo / et antecessi, genita post, leli / diem. / Bis hic septeni mecum natales dies / tenebris tenentur Ditis aeterna domu. / Rogo ut / discedens terram mihi dicas levem.

Figure 12: The inscription for Eucharis in EAGLE

It is important, though, to click on the link to the EAGLE Media Wiki that appears after the translation (https://wiki.eagle-network.eu/wiki/Main_Page; Fig. 13). The first reason is that we can thus find the bibliographical source of the translation (Fig. 14). The second reason is the chance that translations in languages that do not show up in the EAGLE preview yet will appear here.

Translation

ES - En tu, que con mirada errante contemplas la morada de la muerte, detén tu paso y lee estos versos míos que el amor de un padre cedió a su hijo allí donde habrían de colocarse los restos de mi cuerpo. Cuando mi tierna edad iba despartiendo ya por sus habilidades, y a medida que pasaba el tiempo aumentaba mi renombre, se apresuró la funesta hora de mi destino y te negó para siempre el aliento a mi vida. Culta e instruida casi por la mano de las musas, fui capaz de embellecer a veces los juegos de los nobles con mis danzas y me mostré ante el público, ¡por primera vez una mujer!, bailando danzas griegas en las fiestas. Y he aquí que en esta tumba, las cenizas de mi cuerpo colocaron los parcas enemigas con un canto. El afecto de mi patrona, su interés y su entrega, todos mis motivos de alabanza y orgullo, no sirven de nada ante mi cuerpo quemado y callan a la hora de mi muerte. He sumido en lento, yo, su hija, a mi querido padre, y naciste después que él, adelante sin embargo el día de mi muerte. Mis cotizos cumpleaños han sido engullidos por las tinieblas, por la eterna morada de Plutón. Te ruego que, al marcharte, digas que no pese la tierra sobre mí.

For further information and for possible translations in other languages please visit the record page in the EAGLE MediaWiki at <http://www.eagle-network.eu/wiki/index.php/Item:Q11965>

EDR108621

[Back to result list](#) [Bibliography](#) [View translations](#) [Original source](#) [Save](#) [Export](#) [PDF](#)

Content Provider: Epigraphic Database Roma

Trismegistos ID: 574943

Type of inscription: sepulcralis, carmen

Type of object: tabula


Material: marmor


<https://wiki.eagle-network.eu/wiki/index.php/Item:Q11965>

Figure 13: The translation of the inscription for Eucharis in EAGLE

In this case, an English translation, taken from Courtney's "Musa Lapidaria" (Fig. 15), and an Italian translation by Matteo Massaro, "Epigrafia metrica latina di età repubblicana" (Fig. 16), appear next to the Spanish translation (Fig. 14). The idea is that, in the

future, there will be links between each translation and the databases where the inscriptions are collected.


Translation ES 


Eh tú, que con mirada errante contemplas la morada de la muerte,  edit
 detén tu paso y lee estos versos míos que el amor de un padre
 dedicó a su hija allí donde habrían de colocarse los restos de mi
 cuerpo. Cuando mi tierna edad iba despuntando ya por sus
 habilidades, y a medida que pasaba el tiempo aumentaba mi
 renombre, se apresuró la funesta hora de mi destino y le negó
 para siempre el aliento a mi vida. Culta e instruida casi por la
 mano de las musas, fui capaz de embellecer a veces los juegos de
 los nobles con mis danzas y me mostré ante el público. ¡por
 primera vez una mujer!, bailando danzas griegas en las fiestas. Y
 he aquí que en esta tumba, las cenizas de mi cuerpo colocaron las
 parcas enemigas con un canto. El afecto de mi patrona, su interés
 y su entrega, todos mis motivos de alabanza y orgullo, no sirven
 de nada ante mi cuerpo quemado y callan a la hora de mi muerte.
 He sumido en llanto, yo, su hija, a mi querido padre, y nacida
 después que él, adelanté sin embargo el día de mi muerte. Mis
 catorce cumpleaños han sido engullidos por las tinieblas, por la
 eterna morada de Plutón. Te ruego que, al marcharte, digas que no
 pese la tierra sobre mí.

▼ 1 reference

Author	C. Fernández Martínez
Publication title	Poesía epigráfica latina
Volume	I
Page(s)	108-109
Year	1998

Figure 14: The Spanish translation of the inscription for Eucharis in the EAGLE Media Wiki

Translation EN 

Eucharis, freedwoman of Licinia, a virgin learned and cultivated in  edit
 all accomplishments; she lived for fourteen years. Ho there, you
 who with random eye survey the homes of death, stay your step and
 read my epitaph, which the love of my father gave to his daughter
 so that the remains of my body might bestow themselves there.
 When my blossoming youth was flowering here on earth with
 accomplishments and, as my age grew, was mounting glory's
 chariot, the gloomy hour of my destiny hurried and denied the
 breath of life any longer. I was taught and educated, one might say,
 at the hands of the Muses, I who lately adorned the games of the
 nobility with my dancing and was the first woman to appear before
 the people on the Greek stage. Behold, the Fates, turning their
 chant to hostility, laid the ashes of my body in this tomb. Now that
 my body is burnt the favour of my patroness [Licinia], her concern
 and love, my glories and distinction are silent and quiet in death. I
 left tears to my father and, though born later, preceeded the day of
 his death. Fourteen birthdays are held with me here in the eternal
 house of Dis. I request that, as you depart, you wish the earth to
 rest light on me.

▼ 1 reference

Author	E. Courtney
Publication title	Musa Lapidaria. A Selection of Latin Verse Inscriptions
Place	Atlanta, Georgia
Year	1995
Page(s)	46-49

Figure 15: The English translation of the inscription for Eucharis in the EAGLE Media Wiki

Translation IT edit

Ehi, tu che volgi lo sguardo svagato a queste dimore di morte, trattieni il passo e leggi attento la nostra iscrizione, che l'affetto del padre dedicò a sua figlia, là dove si sarebbero riposti i resti del suo corpo. Qui, mentre l'età in rigoglio fioriva di arti e con l'avanzare del tempo ascendeva alla vetta della gloria, si affrettò l'ora dolorosa segnatami dal fato e rifiutò che spirasse più a lungo il mio alito di vita. Colta, istruita quasi per mano delle Muse io, che poc'anzi animavo con la mia danza le feste dei nobili, e sulla scena greca ero la beniamina del pubblico (oppure: per prima mi esibii in pubblico; o ancora: mi esibivo in pubblico come prima attrice): ecco in questa tomba le Parche avverse deposero le ceneri del nostro corpo in attuazione del loro canto profetico. La predilezione, la sollecitudine, l'affetto della patrona, gli elogi, la rinomanza (che riceveva per causa mia) cremata la mia salma giacciono silenziosi e muti nella morte. Figlia, ho lasciato il pianto a mio padre e, generata dopo, ne ho preceduto il giorno della morte. Qui i miei quattordici compleanni sono racchiusi con me nelle tenebre della eterna dimora di Dite. Ti prego di augurarmi, andando via, leggera la terra.

▼ 1 reference

Author	M. Massaro
Publication title	Epigrafia metrica latina di età repubblicana
Place	Bari
Year	1992
Page(s)	116

[+ add reference](#)

Figure 16: The Italian translation of the inscription for Eucharis in the EAGLE Media Wiki

In the specific case of EDR, it is important that all existing translations are referenced in the “*Editiones*” field. We are adding them to all the new inscriptions, but they are not a consistent feature in the rest of them. In the case of the Eucharis inscription, the three available translations are referenced in the editions (Fig. 17). However, while preparing this presentation, we noticed that the translations by E. Courtney and C. Fernández did not appear. Likewise, the Italian translation by Massaro had not been added to the EAGLE Media Wiki page. All of this goes to show that this process can be slow but is sure to be extremely useful in the future.

Schedae numerus: EDR108621 **TM numerus:** [574943](#)
Regio antiqua: Roma
Regio nostrae aetatis: I
Urbs antiqua: Roma [LMGEO](#)
Urbs nostrae aetatis: Roma
Locus inventionis: Roma, ignoratur
Locus adservationis: Roma, Pontificio Istituto di Archeologia Cristiana, magazzini, parete sinistra, II, 129
Rerum inscriptarum distributio: tabula
Rei materia: marmor
Mensurae: Alt.: 63.1 Lat.: 80.2 Crass./Diam.: ? litt. alt.: 1,1-4,5
Status tituli: tit. mutulus
Scriptura: scalpro
Lingua: latina
Versus: iambicus
Titulorum distributio: sepulcralis, carmen
Virorum distributio: offic. priv.
Editiones: CIL 06, 10096 (1), cfr. pp. 3492 (2), 3906 (3)
 CIL 01 (2 ed.), 1214 (4), cfr. p. 970 (5)
 ILLRP 0803 (6)
 CLE 0055 (7)
 ILS 5213 (8)
 Cultura epigrafica dell'Appennino: Sarsina, Mevaniola e altri studi, Faenza 1985, pp. 54-57 (G. Sanders) (9)
 M. Massaro, Epigrafia metrica latina di età repubblicana, Bari 1992, pp. 115-195 con traduzione in italiano (10)
 S. Orlandi, Un contributo alla storia del collezionismo: la raccolta epigrafica Delimi (Opuscula Epigraphica 4), Roma 1993, p. 19 nr. 66, con foto (11)
 E. Courtney, Musa Lapidaria. A Selection of Latin Verse Inscriptions, Atlanta/Georgia 1995, pp. 46-49, con traduzione in inglese (12)
 S. Frascati, La collezione epigrafica di Giovanni Battista De Rossi presso il Pontificio Istituto di Archeologia Cristiana, Città del Vaticano 1997, pp. 68-71 nr. 18, con foto (13)
 Il fanciullo antico. Soggetto tra formazione e religio, Alessandria 2008, pp. 145-166, con foto (C. Ricci - M. Salvadori) (14)
 Cfr. C. Fernández Martínez, Poesía epigráfica latina I, Madrid 1998, pp. 108-109, con traduzione in spagnolo (15)
<http://www.mqdg.it/textsc/CE/ce0052> (16)

Figure 17: References to the translations in EDR

In this regard, it would be a useful innovation if there was a link next to each reference to a translation in EDR that would direct the user either to the EAGLE Media Wiki page or to EAGLE. This is only one of the benefits that would result from using this kind of linked open data.

6. Creating an interactive platform

The work on vocabularies and ontologies serves as preparation for the development of our own platform, which aims at collecting all verse inscriptions of the Roman empire. The database has three main focuses.

The first is to map the inscriptions: an interactive map (Fig. 18) will enable users of the database to filter inscriptions according to the database descriptors, including chronology, typology, prosopographical features, language, and iconography.



1) Mapping out the epigraphic landscapes



Verse inscriptions in the Roman province of Noricum (Map: C. Cenati)

Figure 18: The interactive map in the MAPPOLA platform

Secondly, we focus on a diverse visualisation of the inscription: in addition to the diplomatic and interpretive transcriptions, the verse visualisation facilitates the identification and the appreciation of the poetic part and thus helps to identify rhythms and metres. Metrical characteristics of each inscription will be further analysed in the commentary. The inscription CIL 03, 4910 = CLE 453 = <http://lupa.at/860> is a typical example of non-corresponding verses and lines (Fig. 19).



2) Verse visualisation

DIPLOMATIC	INTERPRETIVE	VERSE VISUALISATION
NON GRAVIS HIC TEXTIT TVMV= LUS TE PVNICA VIRGO MVSARVM AMOR ET CHARITVM ERASINA VOLVP= TAS AN XII.	Non grauis hic textit tumu= lus, te Punica uirgo, Musarum amor et Charitum, Erasina uolup= tas. An(norum) XII.	Non grauis hic textit tumulus te, Punica uirgo, Musarum amor et Charitum, Erasina uoluptas. An(norum) XII.



Figure 19: An example of verse visualisation in the MAPPOLA platform

A third focus pertains to the translation: we will provide a new translation in English for each inscription. Additionally, we plan to add links to EAGLE translations in other languages (see above). This will allow users to achieve a full and balanced understanding and to compare and contrast different interpretations of each text (Fig. 20).



3) Translations

EN: A burial mount, not heavy, covers you here, Punic maiden, love of the Muses and, Erasina, the Graces' delight, aged 12. (P. Kruschwitz)	ES: Ingrávida esta tumba te ha cubierto, Erásina, muchacha púnica, delicia de las musas y placer de las Cárites. (C. Fernández Martínez, <i>Poesía Epigráfica Latina</i> , Madrid 1998, 1, 253-254, nr. 453)
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Figure 20: An example of translation in the MAPPOLA platform

Many other features will be incorporated in the final version of the MAPPOLA Database.¹¹

- 1) The Trismegistos ID used by all EAGLE partners will be indicated and will serve as a stable identifier of the inscriptions (Fig. 21).
- 2) The text will be entered in the EpiDoc format. We are currently working on an editor which will facilitate the markup (Fig. 21).

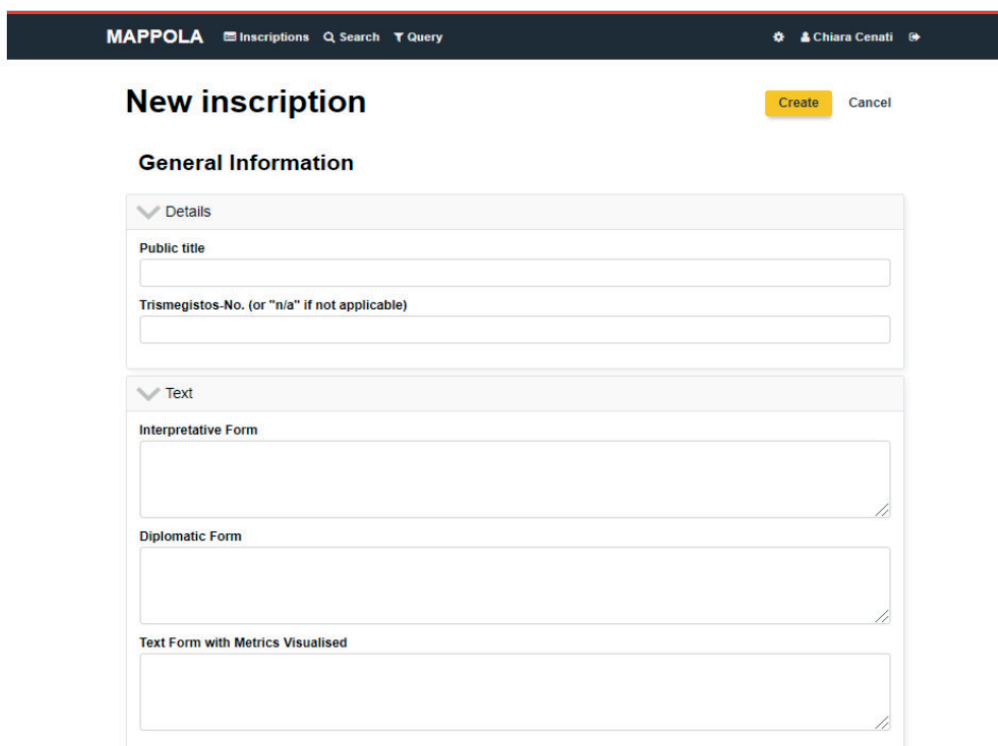
The image shows a screenshot of the MAPPOLA backend interface for creating a new inscription. At the top, there is a dark navigation bar with the MAPPOLA logo, 'Inscriptions', 'Search', and 'Query' options, and a user profile for Chiara Cenati. Below this is a white header area with the title 'New inscription' and two buttons: 'Create' (yellow) and 'Cancel'. The main content area is titled 'General Information' and contains two expandable sections. The first section, 'Details', has two input fields: 'Public title' and 'Trismegistos-No. (or "n/a" if not applicable)'. The second section, 'Text', contains three text input areas: 'Interpretative Form', 'Diplomatic Form', and 'Text Form with Metrics Visualised'. Each text input area has a small diagonal icon in the bottom right corner, likely for text alignment or editing.

Figure 21: Backend of the MAPPOLA platform

- 3) Links to geographical gazetteers like Pleiades (<https://pleiades.stoa.org/>) for ancient locations and Geonames (<http://www.geonames.org/>) for modern locations will be used (Fig. 22).
- 4) Controlled vocabularies will be used as much as possible in order to make the search more efficient (Fig. 22).

¹¹ The screenshots provided here are taken from the backend of the database.

Object

Provenance and Location

Find place
Roma ▼
Edit enumeration

Find context

Current location
 ▼
Edit enumeration

Object Details

Object type
 ▼
Edit enumeration

Material
marble ▼
Edit enumeration

State of Preservation
 ▼
Edit enumeration

Execution Technique
 ▼
Edit enumeration

Figure 22: Backend of the MAPPOLA platform

- 5) For decoration and iconography we have adapted and cleaned the EAGLE vocabularies to create a hierarchy that includes broader categories and sub-categories. These will be entered as tags (Fig. 23).
- 6) Layout is the only category for which EAGLE does not provide any vocabulary. Within MAPPOLA, we have created a new vocabulary, which is essential when working with verse inscriptions in a digital project. This will be merged with EAGLE at the end of the project (Fig. 23).

Decoration and Layout

Decoration and Iconography

Decoration tags
 ▲▼
Edit enumeration

Text Layout

Figure 23: Backend of the MAPPOLA platform

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